

College News.

Vol. 6. No. 8.

WELLESLEY, MASS., WEDNESDAY, NOVEMBER 21, 1906.

Price, 5 Cents.

The Pediments of the Parthenon.

"The Pediments of the Parthenon" was the subject of Dr. Powers' interesting lecture at College Hall Chapel, November seventeenth. As Miss Edwards, in presenting him, gracefully said, Dr. Powers needed no introduction. "The best way," Miss Edwards continued, "to study the Parthenon, is to see it ourselves, but since we cannot all do that, we must take advantage of the opportunity offered us to hear of it from Dr. Powers, who has made it his special study."

Dr. Powers, in introducing his subject, agreed with Miss Edwards in wishing that his audience might study the beautiful ruins themselves rather than mere representations of them. The first view showed the Acropolis from a distance, the famous old hill standing out in "tremendous prominence" above the rest of Athens. A nearer view showed the Propylea, the Erechtheon, and the Parthenon restored. "All rather crudely done," Dr. Powers said, "not showing the beauty of architecture at all, but giving you an idea of the location of things." When the west end of the Parthenon was put upon the screen, Dr. Powers briefly explained the different portions shown, giving the architectural terms.

"The Greeks," he said, "tried to surpass others in this, their temple, to a great goddess, putting in various new touches, one of the most important being the famous frieze inside of the outer colonnade. Yet they did not realize how immensely they had triumphed in the Parthenon over other works of architecture of all times."

One of the greatest difficulties the Greeks had to encounter in decorating a building was found in the arrangement of figures in a pediment. It was extremely difficult to make them look natural. One of the earliest attempts represented Hercules killing the Hydra, the tail of the beast filling one corner. Monsters excepting the centaur, a rather legitimate monster, and the angel, which Christian art adopted, were soon banished from Greek art. In a later pediment, that of a Greek temple at Delphi, we see another attempt to fill the space properly. Zeus stands, appropriately tall, in the center of the triangle, on either side of him men, then two women naturally shorter than the men; a group of cramped-looking horses next, on each side, and filling each corner the prostrate figure of a River-god. The space, in this example, is well filled, the chief difficulty consisting in the fact that the arrangement is obviously dictated by the limiting rafters overhead. Pelops

must stand exactly where he is because if he moved one inch he would bump his head. If the artist were reproached with this stiffness he would probably reply, "My dear sir, what would you? Could you suggest any other arrangement?" And all the critic could reply would be, "Well, that's an uncomfortable way to put them." There must always be a reason for the attitude of people, a reason not obviously ordered by the space in which they stand. It is a fundamental law, not alone of sculpture but of all decorative art, that a group must fit the space in which it is, but must not be fitted. Phidias must have studied this pediment and probably admired the beauty of the figures, but he could never have approved of their stiffness, their crampedness, their rooted-to-the-spot-ness. Another example of an unsuccessful pediment is found at the temple of Egina, in which a wounded soldier fills the space in each corner. These soldiers are, very properly, lying down, but the spearmen, coming next, are rather incongruously shown as casting their spears while kneeling behind groups of bowmen.

Turning to the east pediment of the Parthenon, we see sculpture which, though shattered and broken, still retains much of its former marvelous beauty. The central portion represents the birth of Athene, who, according to the old myth, sprang full-grown from the head of Zeus. This story, while easily told, was difficult to represent. Phidias, with the true instinct of the artist, avoided this difficulty by showing the scene immediately after the birth, Athene standing, erect and majestic, at the side of Zeus. The space is filled, but not exactly filled, which is artistic. A work of sculpture should never be executed with the exactness of a problem in geometry.

The tips of the pediment, now that monsters were gone, represented the artist's greatest difficulty. Phidias discovered practically the only theme exactly suited for filling this space. He showed in one corner, the goddess of the moon disappearing beneath the waves, and in the other the Sun-god appearing. The horses, as they dash out above the waters, rush forward with fiery vigor; the figures are battered, but like all true art, their beauty is imperishable. The head of the god is shown, and the arm restraining the horses. Nothing is squeezed, nothing crammed, but all placed as it is according to the dictates of the story.

The figures of the three fates here shown probably make up the finest group in Greek sculpture, the softness of the draperies and the luxurious relaxation of

the figures being unusually beautiful. In this pediment the news of the birth of Athens passes in a psychic wave from the central group, touching with ever lighter and lighter touch the figures toward the corners. The conception is one of the grandest in any work of sculpture.

Dr. Powers then spoke briefly of the frieze of the Parthenon, closing with a touching account of the martyrdom of Phidias at the hands of his fellow-citizens.

CHARLOTTE HUBBARD, '08.

TIE HARVEST PARTY.

The Pononaville Spectator was at the Barn Saturday evening, and enjoyed herself mightily. "We have very many harvest dances at home," she declared, "but none quite like this one." She was glad we could have it in a Barn for they always did in Pononaville, and the corn shocks and pumpkins were so decorative. The big boxes of red checked Jonathans and the cider and doughnuts seemed homelike, too, and it did her good she said, to see country appetites to match them. The merry lads in overalls and broad brimmed hats, and the brisk looking girls with smooth braids and blue checked pinafores won her heart at once; she knew where they came from, she said. Their more fluffy sisters, who combined pastoral calico with frills and flower-laden hats surprised her, but I could see that she was secretly admiring. She thought all the little girls with curls and sashes, and the boys in Russian blouse suits too small to sit up late. A pretty gypsy and a yellow prince caught her eye at once, and I saw her scraping acquaintance with a wonderful lady in a saucy hat and a feather boa, who was from the Bowery, but told us that "her mother was a lady so she had been elegant brought up."

The music pleased the Spectator immensely, and she clapped her hands over the little tambourine girl with such long black curls. Everybody else did too, when she danced for us, rattling her castanets in time to the music. The Spectator learned that it was a *cachucha* and was much impressed. The skirt dance, without any music was best of all, the Spectator declared. "Such cunning points and curtsys," she cried, "but I know she must hum a tune in her head." The Spectator asked her name and learned it was Miss Mathilda Yannette Gosse. "I must know all the details," she said, "to tell them about it at home, for they never have had such a stylish party Pononaville."

College News.

PRESS OF N. A. LINDSEY & Co., BOSTON.

Published weekly. Subscription price, \$1.00 a year to resident and non-resident.

All business correspondence should be addressed to Miss Florence Plummer, Business Manager COLLEGE NEWS.

All subscriptions should be sent to Miss Elizabeth Condit.

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"Entered as second class matter, November 12, 1903, at the Post Office, at Wellesley, Mass., under the Act of Congress, March 3, 1879."

It has been said that, if we were to trace a popular slang phrase back to its source, we would probably find that it had originated either with the writer of comic opera, with the street urchin, or with the college man. The college girl, you will notice, is omitted from this list. Although she is often very quick to model her speech in accordance with the latest dictum of these authorities in the matter of language, she seldom originates a slang phrase that attains any noticeable degree of general popularity.

The slang phrase, the expression newly coined, is often expressive and telling. It springs into instant popularity; we hear it everywhere, and then, suddenly, it is no more. Something a bit more modern has come to take its place. Slang of this sort, *real* slang, while it seldom enriches our language, rarely does any permanent harm.

Anyone listening for a few moments to the ordinary conversation of college girls (suppose the place to be a luncheon table) would hear another kind of speech sometimes called slang. We refer to the incorrect and extravagant use of words, particularly adjectives. The number of de-

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scriptive adjectives heard in this conversation will be very limited and many of those which are used are misused.

This abuse of certain words, like the use of slang phrases changes from time to time. To-day it is one word, to-morrow another, but the effect is lasting. At present the word most in vogue is *adorable*, which, according to the dictionary, means "worthy of homage, divine." Here at college we hear *adorable* used indiscriminately in describing a sunset, a hat, and a Freshman. A short time ago that same sunset, hat, or Freshman would have been designated as grand or even cute, the adjective varying with the fashion of the day more than with the object described.

We nearly die with laughter and, in fact, with so many other things that it is remarkable how many of us still survive. We go insane with too much work and are simply crazy about some little thing that pleases our taste.

These well-known phrases are only a few examples of the many words which we overwork and abuse. No one of us would give these words a place in a carefully written piece of work, nor would we intentionally use them in serious conversation. We do, however, use them so often that they not infrequently slip out when we least intend.

Do we use these extravagant words to make our meaning more vivid? In that

case we are making a great mistake. If one of our friends should tell us that she had met an adorable Freshman (to return to the former illustration) the remark might convey to our minds the impression of an unusually charming and lovable girl. When, however, all of our friends constantly tell us not only that they have met adorable Freshmen, but that they have seen and heard a thousand and one different adorable things, the word becomes absolutely flat and inane.

One of the great beauties of a language is the shades and fine turns of meaning which one may express by choosing the word that exactly fits the idea. Most of us try to recognize this fact in writing, but when it comes to our ordinary conversational vocabulary, we apparently forget all the fine differences in meaning and use one word, preferably a strong word, over and over again to express all degrees of feeling. Thus we tend to reduce everything to a level, and to make several words, each of which originally had a very special meaning, equally suited to conveying a given idea. A few months' constant abuse of a word by so many of us will often ruin its real significance for many months to come. That the effect of such incessant misuse of a word may be permanent is well illustrated by the word *awful*, an adjective originally full of meaning, which, through constant abuse has lost much of its real significance and has become so weakened that we are sometimes startled when it is correctly used.

Is it not quite out of place that we college girls, through our carelessness and foolish imitation of the latest fad in the matter of speech, should be guilty of thus cheapening so many words in our native language?

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COLLEGE CALENDAR.

Thursday, November 22, at 2.25 P.M., in Art Lecture Room, lecture by Dr. Denman W. Ross.

7.30 P.M., regular mid-week prayer meeting of the Christian Association in College Hall Chapel.

Saturday, November 24, at 3.20 P.M., in College Hall Chapel, concert by students of Hampton Institute.

Sunday, November 25, at 11 A.M., services in Houghton Memorial Chapel. Sermon by President W. H. P. Faunce of Brown University.

7 P.M., vespers with special music.

Monday, November 26, 3 to 6 P.M., at the Barn, Christian Association Frolic.

7.30 P.M., in College Hall Chapel, address by Mrs. Mabel Loomis Todd. Subject: "Eclipse Trips to Tripoli in 1900 and 1905."

Wednesday, November 28, 12.30 P.M., to Friday, November 30, 1.30 P.M., Thanksgiving recess.

COLLEGE NOTES.

Miss Holt entertained the Scribblers' Club in her rooms in the Ridgeway, on Friday evening, November ninth. Dorothy Williams, 1909, read. Natalie Smith, 1904, and Jessie Gidley, 1906, were present.

On Monday afternoon, November 12, Mrs. Durant entertained the Southern Club in a delightfully informal way. The whole lower floor of her charming home was opened to the girls and the afternoon was spent roaming from one to another of the interesting rooms, looking over the wonderful collections of portraits, autographs and curios. Refreshments were served in the spacious dining-room and the girls who were there during the afternoon are congratulating themselves upon having the privilege of enjoying Mrs. Durant's hospitality for the first time in four years.

On November 10, 12 and 13, Miss Jewett and Miss Hibbard met the members of Literature 8 in the Boston Public Library for the purpose of showing them costumes of Chaucer's time.

On Tuesday evening, November 13, a mass meeting of the students was held at the Barn to practice college songs.

The 1908 crew ended the fall season with a dinner at the Inn on Tuesday evening, November 13. Their knowledge of rowing terms was found useful in many ways—even to finding places at the table. The toasts were omitted this year in order that the speakers might enjoy their dessert, but the witticisms were not lacking for that reason.

On Wednesday afternoon, November 14, Professor Whiting gave a reception at the new Observatory House to the faculty and to the trustees of the college to meet Mrs. Whiting.

The regular mid-week prayer meeting of the Christian Association was held in College Hall Chapel on Thursday evening, November 15. Miss Florence Plummer, 1907, led the meeting. The subject was, "Liberality of Grace."

The Student Government Conference was held at Baltimore, November 17 to November 20.

On Saturday afternoon, November seventeenth, a lecture was given in College Hall Chapel by Mr. H. H. Powers upon the "Pedicaments of the Parthenon."

The Class of 1907 held a prayer meeting after the vesper service on Sunday evening, November 18, at the Agora House. Miss Alice Bradt led the meeting.

On Sunday evening, November eighteenth, the Class of 1909 held a prayer meeting in the Students' Parlor, College Hall. Miss Mary Zabriskie led the meeting. The subject was "Silver Bay."

Dr. Wilfred T. Grenfell of the Labrador Deep Sea Mission, who visited Wellesley two years ago, has recently received high tribute from a king. Edward VII, on his sixty-eighth birthday,

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created Dr. Grenfell a companion of the Order of St. Michael and St. George.

Miss Newkirk of the Art Department, accompanied the members of Art 9 to the Boston Public Library on Saturday and Monday, November 17 and 19, to look at an exhibition of modern architecture.

The Freshmen held a class prayer meeting immediately after the vesper service on Sunday evening, November 18, at the Noanett. Miss Anita Hunter led the meeting. The subject was, "Personal Honor in the Class Room."

The Cross Country Club met at Fiske Gate at 9.30 on Monday morning, November nineteenth, for a seven-mile walk to Nonesuch Pond.

Miss Ida Parker, 1906, and Miss Irene McAlpine, 1906, returned for Field Day last Monday.

The first of the weekly student recitals for 1906-1907 was held at 4.15 at Billings Hall, on Tuesday afternoon, November 20.

Miss Geraldine Gordon, 1900, of Cincinnati, formerly instructor in the English Department, has been visiting the college.

On Tuesday evening, November sixth, the students living on the third floor of the Noanett gave the following program for the amusement of their friends. A small admission fee was charged and the proceeds generously contributed to the Consumers' League:

PROGRAM.

1. "Teasing," sung by entire cast.
2. "Clog," by Rastus Rufus Rothschild.
3. "Romeo and Juliet," by Clarence Artichoke Augustus and Maria Regina Scholastic.
4. "Molly-O," by Airy Fairy Clarissa.
5. "Bediala," sung by entire cast.

CAST.

Maria Regina Scholastic.....	Helen Platt
Clarence Artichoke Augustus.....	Dorothy Nevin
Airy Fairy Clarissa.....	Miriam Carpenter
Rastus Rufus Rothschild.....	Genevieve Kraft
Bridget O'Brien.....	Marguerite Bentley

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LETTER FROM SENORITA CAROLINA MARCIAL.

The following letter, addressed to the Wellesley girls, was received last week from Senorita Carolina Marcial of the International Institute for Girls in Spain at Madrid. All who remember her delightful talk and visit last year will be interested in this letter:

My dear Wellesley girls:—

"I wonder how many of the girls who heard me a year ago to-day, remember me now! Yes, I am back in the International Institute, and you can be sure that it seems great to be among my old friends again. It certainly does fill one with a ambition and hope and all sorts of good feelings to be back here.

"As I was telling the girls some of my experiences in your college, one of them exclaimed most enthusiastically, "If I ever go to America, Wellesley is the place for me!" After hearing that, I hope you will realize and remember how much we think of you and how much I did enjoy my visits with you last year. It certainly was hard to leave the sweet land of liberty and I am already looking forward to my going back.

"The International Institute opened for 1906-1907, the first of this month. There are more girls than ever in both departments, over seventy counting the day students. This is nothing compared to what you have over there, I know, but in Spain, where they don't think much of women's education, it is quite a thing, and we feel very proud of having accomplished this much.

"The college department is getting along very nicely. We are eleven girls only. But as soon as Memorial Hall is finished we will have more room and more girls also, we hope.

"As this is the first college for women in Spain, we have decided to keep our national colors and just at present we are all making our red flags with International Institute in yellow letters. We are planning to have a "College party" and surprise the faculty by singing our new college songs and by telling them our motto and colors.

"We will have a society before long; so you see we are getting into the college spirit all right in spite of the number.

"The new building is progressing, but we will not be able to finish the two upper floors. We hope to be able to finish the first floor in about two months and if we are able to use it we hope that we can give up the recitation rooms here in Administration Hall and use them for bed-rooms. It is encouraging to see how many more are interested in the International Institute since the new building was started, and many girls have entered on account of Memorial Hall being built. It is such a noble edifice that I am sure that as soon as it is finished we will have more applications than ever. Until it is done, we do not feel as if we could accomplish much of anything.

"I hope that you will be more interested in the International Institute than ever before; we need your help and your prayers, and it is a great satisfaction to realize that we can always think of Wellesley as a very close and dear friend.

"You will be pleased to hear that our Wellesley Library is finished, and even the books are in the bookcases. But we cannot go in to read on account of the rest of the building's not being finished, so we have to use it as if it were a public library.

"Eloisa Gonzales, the girl who has your scholarship this year, is doing fine work. She is a very sweet and kind girl and I wish you could know her. We are trying student government, to see how it works in Spain, and she was elected Proctor No. 1 by majority of votes. These are little things only, but they prove that you are helping a girl who deserves to be helped.

"I will write you soon and will send some pictures of our Wellesley Library. I wish that some of the International Institute Committee would write to me telling me of your interest in us and asking some questions so that I might tell you just what you want to know.

"We are looking forward to Miss Bates' arrival and we hope to see her soon.

"Do not forget us, girls, and remember that we are sending our

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I.

Heartily as I endorse Miss Semler's excellent article on the necessity of individual discrimination in the world of College play and work, I cannot but feel that we have possessed this privilege of self-control for some time with the result of multiplied social engagements and a desire on the part of by no means the student minority to select every thing which has been offered. Of course, this is just as absurd as the suppositional ordering or the whole Touraine menu, but an absurdity is often a truth and we are told that it is the truth that hurts.

Miss Semler divides the College into the strong and the weak, which is perfectly just if you can decide who are the strong and who are the weak. This is really a difficult task. Several of the best mentally and physically equipped girls in the College, and among them girls whom the student body has honored with important offices, have told me that they have found it impossible to discriminate, that they have been pushed into various activities, social and otherwise. I presume that the advocates of "the strenuous life" consider themselves strong, but I can name to you three people who sat up all night last week and told me that they did it in order to prove that it was possible to do all of College play and yet work. Moreover, these people are not advocates of the "have another educator" system. Personally, I think it is stronger to admit your weakness and observe your own limitations than to boast of your strength in this manner, and in saying this I am merely reinforcing Miss Semler's idea from a slightly different view-point.

I refuse to stand as an opponent of all the social liberties of the College, for I firmly believe in them; but I think that if we drop our mask of self-satisfaction for a moment and look about us, we shall find many existing conditions which can be modified greatly with no loss to our pleasure or to our self-respect. The whole difficulty (and this was conceded by an adherent of "the strenuous life") is that the things which should be spontaneous on the part of us all, have become demands. The sentence, "It is my duty to do thus and so," cuts off the horizon of nearly every girl in the College. If those desiring "the simple life" would combine with those desiring "the strenuous life" in making every girl see what her duty really is, I am sure that we should all feel as if albatrosses had dropped from our necks, and that we might take a walk for a breath of fresh air.

LOUISE R. BASCOM, 1907.

II.

"Better late than never," is a good adage but should it be our solace so often? When thirty-five people come in after the singing of the first hymn as is often the case at Christian Association meetings, it is not only disconcerting to the one who is leading, but it also means thirty-five bangs of the chapel door, and the shuffling of thirty-five pairs of feet as the late comers try to find seats. A little effort would correct this and make our half-hour meeting more dignified in character. Let us add to the old adage, "but better never late," and learn to be prompt.

1908.

(Continued on Page 5.)

(Continued from Page 4.)

FREE PRESS.

III.

There is so much discussion at present concerning the complex life here at Wellesley that I would like to quote the following from Emerson's essay on Culture.

"But books are good only as far as a boy is ready for them. He sometimes gets ready very slowly. You send your child to the school-master, but 'tis the schoolboys who educate him. You send him to the Latin class, but much of his tuition comes, on his way to school, from the shop windows. You like the strict rules and the long terms; and he finds the best leading in a by-way of his own, and refuses any companions but of his choosing. He hates the grammar and grades, and loves guns, fishing-rods, horses and boats. Well, the boy is right; and you are not fit to direct his bringing up, if your theory leaves out his gymnastic training. Archery, cricket, gun and fishing-rod, horse and boat, are all educators, liberalizers; and so are dancing, dress and the street-talk; and—provided only the boy has resources, and is of a noble and ingenious strain—these will not serve him less than the books. He learns chess, whist, dancing and theatricals. The father observes that another boy has learned algebra and geometry in the same time. But the first boy has acquired much more than these poor games along with them. He is infatuated for weeks with whist and chess; but presently will find out, as you did, that when he rises from the game too long played, he is vacant and forlorn and despises himself. Thenceforward it takes place with other things and has its due weight in his experience. These minor skills and accomplishments, for example, dancing, are tickets of admission to the dress circle of mankind, and the being master of them enables the youth to judge intelligently of much, on which, otherwise, he would give a pedantic squint. . . . Provided the boy is teachable (for we are not preparing to make a statue out of a punk) foot-ball, cricket, archery, swimming, skating, climbing, fencing, riding are lessons in the art of power which it is his main business to learn. . . . Besides, the gun, fishing-rod, boat and horse constitute, among all who use them, secret freemasonries. They are as if they belonged to one club."

We will do well to apply this thought to the college girl as well as the boy whom Emerson considers.

IV.

I think there is undue importance placed on recognizing people in the halls. We hear a girl say that "so and so is a snob" and find out that it is because "so and so" did not beam with delight on passing some one for the twentieth time that morning. The halls are dark—so dark as to render recognition often impossible, sometimes we are preoccupied and sometimes we don't remember every face. No one deliberately "cuts" anybody, and it is silly to be hurt over such trivial things.

V.

Mending! It is not a popular subject I admit, still it is an important matter. Now that we have our old elevator mended and reinstated with modern improvements I would like to point out some other mendable matters. In the first place let us restore or remove the headless statue near the college book store. We agree that the classic remnants of originals and copies of these remains are extremely valuable, interesting and beautiful to the æsthetic eye, but when our statue has been left headless on account of a blow from a passing ladder, could we find a more ludicrous effect?

To turn from the ridiculous to the dangerous there is a board walk near Simpson which is practically a trap or pitfall for sprained ankles. At the same time the steps leading from the play grounds are causing much discomfort to our athletics. May we not hope to have these matters mended soon?

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7. "The Decorative Art of British New Guinea."
8. "Human Migrations and Distribution of Culture in the West Pacific."

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The demand for tickets to Professor Barrett Wendell's lectures on "Contemporary France" having largely exceeded the number of available reserved seats, Professor Wendell has kindly consented to repeat the course on Wednesday and Saturday afternoons, beginning Wednesday, November 21, at 3.30 o'clock.

Particulars in regard to tickets for these lectures may be obtained by consulting last week's copy of COLLEGE NEWS.

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Museum of Fine Arts—Old Silver.
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Doll & Richards'—Shawshen Pottery.
Doll & Richards'—Mr. Dahlquist's Pastels.
Cobb's Galleries—Mr. Yeto's Watercolors.
Rowland's Galleries—Boston Paintings.
St. Botolph's Club—Mr. Metcalf's Paintings.
Boston Camera Club—Mr. Clark's Photographs.
Leonard's Galleries—Portraits by Copley.
Copley Paint Gallery—Mr. Cushing's Portraits.

Lecture by Dr. Denman W. Ross.

The lecture in connection with the exhibition of design, which was announced in the last issue of COLLEGE NEWS, will be given by Dr. Denman W. Ross, of Harvard University, in the Art Gallery on Thursday, November twenty-second, at 2.25, P.M. Members of the college and their friends are cordially invited to be present.

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RESOLUTIONS.

I.

WHEREAS, it has seemed pleasing to the Heavenly Father to take to Himself Mrs. Caroline Frost Hendy, Class of Eighteen Ninety-two,

Be it resolved that we, the members of Society Zeta Alpha, extend our sympathies to her family and friends.

And be it further resolved, that a copy of these resolutions be sent to the COLLEGE NEWS of Wellesley College.

Signed,

MAUDE C. BRADFIELD,
MARY B. W. ALEXANDER,
RUTH A. CAROTHERS.

II.

WHEREAS, it has seemed pleasing to the Heavenly Father, to take to Himself, Grace W. Hoge, Class of Eighteen Ninety-Eight,

Be it resolved that we, the members of Society Zeta Alpha, extend our sympathies to her family and friends.

And be it further resolved, that a copy of these resolutions be sent to the COLLEGE NEWS of Wellesley College.

Signed,

MAUDE C. BRADFIELD,
MARY B. W. ALEXANDER,
RUTH A. CAROTHERS.

MUSIC NOTES.

The first Student Recital for 1906-1907 was held in Billings Hall, Tuesday, November 20, 1906.

PROGRAMME.

PIANO... Allegro from Sonata, Op. 14, No. 1.... Beethoven
Miss Emma M. Duling, 1908.
VIOLIN... "Cavatina," Op. 314, No. 2.... Bohm
Miss Elizabeth A. Judkins, Sp.
VOICE... "Balos, my Cammie".... Old Scotch
"La Smortina".... Italian Folk Song
Miss Hattie Ludlow, 1907.
TWO PIANOS... Silhouettes.... Arensky
1. "Le Savant."
2. "La Coquette."
3. "Polichinelle."
4. "Le Reveur."
5. "La Danseuse."

Miss Alice C. Brown, 1909, and Mr. Hamilton.

The Symphony programme in anticipation of the concert November 24, 1906, will be given in Billings Hall, Wednesday, November 21, at 4.20 P.M.

Following is the Concert Programme:
Overture—"The Patrols of the Czar".... Rimsky-Korsakoff
Concerto for Violin.... Tchaikowsky
Soloist—Petrushnikoff.
Symphony, No. 5 (First time).... Glazounoff

The Recital on Tuesday, November 27, 1906, at 4.20 in Billings Hall, will be given by members of the Music Faculty.

THEATER NOTES.

HOLLIS—Maude Adams in "Peter Pan."
TREMONT—"College Widow," by George Ade.
PARK—Francis Wilson in "The Mountain Climber."
COLONIAL—"The Belle of Mayfair," a Musical Comedy.
MAJESTIC—"The Rose of the Rancho," a Belasco Triumph.

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ALUMNÆ NOTES.

This column will contain items concerning Alumnæ, former students, and past and present members of the Faculty. Other items will occasionally be added which are thought to be of especial interest to the readers of the Alumnæ Notes.

Frances Hall Rousmaniere, B.A. and M.A., Wellesley, 1900 and 1904, Ph. D., Radcliffe, 1906, received the Caroline J. Wilby prize at the Radcliffe Commencement, for "the best original work in any department." The paper, on "Certainty and Attention," for which the prize was given, embodies the results of Miss Rousmaniere's work in the Harvard Psychology Laboratory. The paper appeared in the second volume of the Harvard Psychological Studies. To Miss Rousmaniere's classification of the types of certainty—feeling, Professor Munsterberg referred with warm approval in his recent lecture before the Wellesley Philosophy Club. Another paper by Miss Rousmaniere, which summarizes one section of her doctor's thesis, will appear in a forthcoming number of the Journal of Philosophy, Psychology and Scientific Method, under the title "A Definition of Experimentation."

The following papers, also—a report of experimental work and reviews of current philosophical and psychological literature by present and former graduate students, have recently been published or are in press:

By Eugenia Foster, 1903, graduate assistant in 1904-1905, in collaboration with Professor Gamble, "The Effect of Music on Thoracic Breathing." This paper states and comments on the results of experiments carried on at Wellesley College during the years 1903-1905, under the direction of Professors Gamble and Macdougall.

By Ethel Bowman, 1900, fellow in Philosophy, in 1904-1905, a review published in 1905 in the Psychological Bulletin, of two papers on "Intensity," by Dr. W. H. Sheldon.

By Helen D. Cook, 1904, fellow in Psychology and Philosophy, 1906-1907, a review in the Psychological Bulletin of June, 1906, of two papers, "Ueber das Gedächtniss fur affektio bestimmte Eindrücke," by Dr. K. G. Gordon and Professor O. Kulpe.

By Helen G. Hood, special student in Philosophy, a notice in the forthcoming number of the Psychological Bulletin of Warner Fite's paper on "The Experience Philosophy." Miss Hood has also prepared an Index for the second edition (now in press) of the Open Court Company's issue of Locke's "Essay Concerning Human Understanding."

Nancy K. Foster, 1883-85 and 1888-1890, has been appointed instructor in English Literature in the University of Southern California, Los Angeles.

Miss Louise J. McDowell, 1897, is studying for her master's degree at Cornell, her major subject being Physics, her minor, Mathematics.

Miss Mabel G. Burdick, 1906, is doing graduate work at Columbia, in Education and Mathematics.

Miss Elizabeth Yeats, 1906, is teaching in Belcourt Seminary, Washington, D. C.

The following Alumnæ are engaged in organized philanthropic work. Miss Florence M. Painter, 1897, under the Charity Organization Society of the City of New York (address, 204 Columbia Heights); Miss Alice G. Spink, 1902, in attendance at the School of Philanthropy of the same organization; Miss Abbie H. Condit, 1905, under the Bureau of Charities 124 Essex avenue, Orange, New Jersey.

Mary C. Richardson, 1905, has the position of instructor in Mathematics in the Genesee (New York) Normal School.

Miss Juliet P. Zimmerman, 1905, is teaching in Putnam, Connecticut.

CHANGES OF ADDRESS.

Florence Runnells Bryant, 1883, (Mrs. E. F. Bryant) 139 East Fifty-first street, Chicago, Illinois.

Mary Leavens, 1901, 32 Rockview street, Jamaica Plain, Massachusetts.

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MARRIAGES.

STEVENS—SEWARD. In Guilford, Connecticut, October 20, 1906, Miss Edna Seward, 1900, to Mr. Robert Cooke Stevens. At home, 56 Curtis avenue, Wallingford, Connecticut.

BOSS—GIFFORD. In Swansea, Massachusetts, October 20, 1906, Miss Louise Jane Gifford, formerly of 1908, to Mr. Henry Manchester Boss, Jr., of Providence, Rhode Island.

STONER—SMITH. In Pittsburgh, Pennsylvania, June 14, 1906, Miss Bertha Harris Smith, 1900, to Mr. Marcus Woodward Stoner.

AGARD—BENNETT. In Wrentham, Massachusetts, July 19, 1906, Miss Florence Payson Bennett, 1897, to Mr. Harry Browning Agard. At home, after November 1, in Westerly, Rhode Island.

ENGAGEMENT.

The engagement is announced of Miss Mary Neal, 1905, to Mr. Lee Harvey Wyath of Newark, Ohio.

BIRTH.

November 12, 1906, a son, Tyler Woodward, to Mayannah Woodward Seeley, 1901, (Mrs. Bondinot Seeley, Jr.)

DEATH.

November 5, 1906, Mrs. Carrie Frost Hendy, 1892.

Exhibition of Landscapes by Willard L. Metcalf at the St. Botolph Club, Boston.

Friday, November 9 to Monday, November 26, inclusive.

The exhibition of the work of Ten American Artists just closing has brought to us a happy sense of reacquaintance with old Boston friends—the Boston artists we know so well—and the pleasant meeting with artists from New York and farther afield. We wish an opportunity to study the work of each man not from the few canvases in the Kimball Galleries but from a representative collection. Especially is this feeling strong in the case of the picture by Willard Metcalf entitled "The Silver Silence," a beautiful evening landscape, and it is with pleasure that we learn of the exhibition of his work at the St. Botolph Club.

In eighteen landscapes hung there, not one disappoints the expectations raised by "The Silver Silence." The "Late Moon" and "May Night" show additional proof of this artist's power in painting evening light. Then there are canvases which suggest the whole charm of Spring and Autumn—of hazy Indian Summer—"The Golden Screen"—of brilliant foliage—"The Hickory Grove" and the "Swamp Maple." In all there is a sane impressionism; the feeling that the first wild onrush of that movement, which had to be vigorous and exaggerated to stir a dead landscape art, has passed and impressionistic art has found its proper and charming level.

The attention of Mr. Metcalf has been necessarily centered on color and light, and the compositions are often commonplace and obvious. In "Flying Shadows" he has shown, however, a more unusual scheme and represented the motion of clouds in delightful contrast with the quiet landscape.

E. J. N., '00.

LOST.

A black and white shepherd plaid coat, Murray and Wilson label. Finder please return to 250 College Hall.

GIFTS TO THE FRENCH DEPARTMENT.

"The Secretary of Public Instruction in France, i. e., Le Ministre de l'Instruction Publique, des Beaux Arts et des Cultes,—has again this year, in the name of the French Republic, presented Wellesley College with a certain number of books and maps very much needed by the Department of French.

"The Secretary asked that the list of books, as well as the letter accompanying them, should be made public, in order to let the students of Wellesley know the special interest he takes in them and in the study of French as made in Wellesley. The fact that, for two years in succession, such a mark of interest has been given to our College cannot leave us indifferent. On the other hand, we are assured that the name of Wellesley is no longer a word without associations in the 'Cabinet du Ministre'; those of our students who go to French Universities in order to pursue their studies after leaving college, and who, in so doing, place themselves under the academic jurisdiction of the 'Ministre de l'Instruction Publique,' will certainly be glad to hear such a report. Below are the 'ministres's' letter and a list of the books presented."

"Cabinet du Ministre de l'Instruction Publique, des Beaux-Arts et des Cultes.

Paris, le 14 Septembre 1906.

Mademoiselle Valentine Puthod, à Wellesley College, Massachusetts.

Mademoiselle,

"J'ai l'honneur de vous informer que je viens de mettre un certain nombre d'ouvrages, provenant des dépôts de mon Administration, à la disposition de Département de Français de Wellesley College.

"J'ai été heureux de pouvoir témoigner à cette occasion l'intérêt tout particulier que je porte à l'oeuvre à laquelle vous vous êtes consacrée sous la direction de Madame Colin et de reconnaître ainsi les efforts que vous faites pour la diffusion de la langue, de la littérature et de l'histoire de la civilisation françaises en Amérique.

"Veuillez agréer, Mademoiselle, l'hommage de mes sentiments de haute considération.

"Le Ministre de l'Instruction Publique, des Beaux-Arts et des Cultes.

ARISTIDE BRIAND."

REPUBLIQUE FRANCAISE.

Ministère de l'Instruction Publique et des Beaux-Arts.

—Direction de l'Enseignement Supérieur. 2e Bureau.—Paris, le 14 Sept. 1906.

Object: Liste des ouvrages concédés à la Bibliothèque du Département Français de Wellesley College, à Wellesley (Massachusetts, Etats-Unis), par Arrêté du 13 Septembre 1906:

Lenient—La Satire en France au 16e siècle.—2 volumes.

Faguet—Essai sur la tragédie française au 16e siècle.—1 vol.

Clement—Sacques Cœur et Charles VII.—1 vol.

Ludiat—Bernard Palissy.—1 vol.

Hanotaux—Origines de l'Institution des Intendants.—1 vol.

Guérin—Histoire maritime de la France.—6 vol.

Paris—Etudes sur François.—2 vol.

Coignet—François Ier. Portraits et épisodes du 16e Siècle.—1 vol.

Prost—Corneille Agrippa.—2 vol.

Gebhardt—Rabelais, la Renaissance et la Réforme.—1 vol.

Darmesteter et Hatzfeld—Le 16e siècle en France.—1 vol.

Ste. Beuve—Tableau historique et critique de la poésie française au 16e siècle.—1 vol.

de Ruble—Antoine de Bourbon et Jeanne d'Albret.—1 vol.

Labitte—La Démocratie chez les prédicateurs de la Ligue.—1 vol.

L. Palustre—L'architecture de la Renaissance.—1 vol.

1 Carte Murale de France par départements.

1 Carte Murale de France par Provinces.

2 Carte de France physique.

Mignet—Rivalité de François Ier et de Charles-Quint.—2 vol.

This space reserved for A. Shuman

Department of Art, Wellesley College,

Publishes Two Pamphlets by Mr. William Rankin,
Price, 25c each.

1. Notes on three collections of Old Masters—Yale University; Boston Museum; Fogg Museum, Harvard University.

2. Outline for a course in the history of Italian Painting through the fifteenth century.

Zeller—La Diplomatie Française au 16e siècle. 1 vol.

Delaboide—L'amiral Coligny.—1 vol.

Villemain—Vie du Chancelier de l'Hôpital.—1 vol.

de Meaux—Les lutes religieuses en France.—1 vol.

Jurien de la Gravière. (l'Amiral)—Les Marins des 15e et 16e siècles.—2 vol.

Michelet—La Renaissance.—1 vol.

Zeller—L'Italie et la Renaissance en Italie.—2 vol.

Muritz—Les Arts à la cour des Papes pendant les 15e et 16e siècles.—2 vol.

de Job—De l'influence du Concile de Trente sur la littérature et les Beaux-Arts.—1 vol.

Burchkardt—La Civilisation en Italie au temps de la Renaissance.—2 vol.

PARLIAMENT OF FOOLS.

"IT SEEMS TO ME."

"It seems to me," did I hear her say?

Perish the thought! Day after day

We hear her answer quaveringly

"I'm not quite sure, but it seems to me—"

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Limping, halting, hobbling,

Down the hall they go,

The heroes of our sporting fields:

Nor pain nor sorrow show.

This ankle sprained in hockey,

Tennis did this, is the talk.

This one strained in basket-ball,


This girl fell off the walk.

Thumping, bumping, clumping,

Hear the crutches sound:

Yet see the patient, Spartan looks

The girls cast all around.



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